A

DIALOGUE

IN THE

GREEN-ROOM

UPON A

Diſturbance in the *PIT*.

For you, my hearts of oak, for your regale,
Here's good old Engliſh *ſtingo, mild and ſtale.*
G------k.

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M DCC LXIII.

BRITISH MUSEUM

TO THE READER.

FROM time immemorial the regulation of of the ſtage has been thought the juſt right and prerogative of the public, by the moſt rational and equitable title.---The exiſtſtence and ſupport it derives from them; and as it is the ſole buſineſs of the managers and and performers to pleaſe and divert the auditors, they muſt be the only arbiters in every caſe of theatrical conteſt, and public regulation. As Engliſhmen, it is our duty, and what we owe ourſelves and poſterity, to be tenacious of our rights and privileges, and to keep a watchful eye to any, the leaſt innovation of our liberties and prerogatives. The ſtage is, or ought to be, a public ſchool of morality, conducted upon a chaſte and virtuous plan, from whence all obſcene and indecent performances ought to be baniſhed. It is an inſult to a polite audience to attempt diverting them with ribaldry; it is no leſs an inſult to cram down the weeds of ancient

Parnaſſus, decorated with ſome gaudy daiſies of modern growth, to ſupply the place of budding flowers, and blooming garlands. The town has always thought themſelves entitled to a variety of new pieces every year, the choice of which is left to the manager; and, in this election, he ſhould pay no attention to intereſt or recommendation, but purely merit. It were but an ill apology to the world, that my Lord ſuch a one recommended the author, and he could not deny his piece a repreſentation. The manager, and not his Lordſhip, is indebted to the public for his unbiaſſed judgment and diſintereſted choice; at his hands they expect them; and whenever they think themſelves impoſed upon, they have the moſt undoubted right to teſtify their reſentment.

Nothing can come more immediately under the attention of the public, than any impoſition laid upon their pockets for public diverſions: It is in vain to urge they are not compelled to pay, nor partake of the diverſion; as every Engliſhman has an undoubted right, not only to amuſe himſelf in any lawful manner, but alſo to prevent every kind of innovation, every ſort of infraction introduced by in-

individuals, for their private emolument, to the detriment of the community. Though almoſt every article, either of neceſſaries or luxuries, are increaſed in their price, within theſe few years, occaſioned by additional taxes and impoſts, as the ſtage has been particularly favoured in this reſpect; though it has often been repreſented, what a handſome revenue it would produce the government, and how it might ſupply the place of ſome other tax upon the neceſſaries of life, whereby the poor and induſtrious are cramped and diſtreſſed; as indulgence has been ſo particularly ſhewn it, and thereby the managers have not the leaſt pretence for increaſing their prices in any reſpect; it would be uſing the town very ill, to compel them to pay an exorbitant price for their entertainment, when no additional expence whatever can poſſibly be alledged, and when they have already tamely, too tamely ſubmitted to pay twenty-five per cent. more for their theatrical diverſions than they did a few years ago, when the ſtage was certainly much better ſupplied with performers, who united in every piece, to give the audience all the ſatisfaction in their power, and were not parcelled out according

to the modern ſcheme, ſo as to have not above one tolerable actor in any performance.

The encouragement we give to every part of the Drama, is far beyond any thing it receives in any other ſpot in Europe; if this were not known to a certainty, it might eaſily be ſuggeſted by the number of foreign performers who reſort here, where they receive five times the ſalary they can at any other metropolis in the world: Nor ſhould we grudge them this recompence, great as it is, if our theatrical managers had but diſcernment enough to make choice of ſuch as are worthy of their ſalaries; but, to our mortification, we frequently find a capital dancer, or ſinger, advertiſed in the bills, with letters of an inch long, and a name of half-a-dozen ſyllables, to have been diſmiſſed the Opera or Comedy, in Italy or France, becauſe he was not judged to have ſufficient merit as a figurer, or a chorus. With us it is ſufficient, that a Dancer is a Frenchman, and a Singer an Eunuch, they require no other recommendation, let them ſhock the eye, or grate the ear, ever ſo much.

Notwithſtanding our performers are paid in this ample manner, their maſters are ſtill bet-

ter

ter rewarded; and the public, who thus voluntarily ſupport them both, in luxury and extravagance, ſurely deſerve ſome ſmall attention to be paid their judgment and opinion. In Paris the Par-terre is the *ultima ratio* of all deciſions. Without appeal they determine upon the merit of all performers and performances; and though we are to conſider ourſelves in a land of much greater liberty, if any innovations or exactions, were attempted upon the public in that way, they, the Pit, would certainly interfere, and prevent it: And yet the price of admittance is but a *livre*, which is little more than tenpence Engliſh-money; here we pay almoſt four times as much, and the managers think we are not ſufficiently taxed,

Every commodity in Paris is, in general, as dear as it is in London; and yet what a diſparity there is in the price of public diverſions? We are laughed at all over Europe, for making our ſtage-players people of ſuch importance. The nobility cheriſh them, keep company with, and think it an honour to imitate them. If an actor is admitted to a noble man's table abroad, he is looked upon as a buffoon, and muſt exert all his talents to di-

vert

vert the company, for which perhaps he receives a recompence; and they are ſo far from being looked upon a par with gentility, that they are conſidered as the outcaſt of ſociety, and, in moſt countries, are not allowed chriſtian burial.

It would be neceſſary for the modern actors, who, in general, have not ſuch amazing talents as to entitle them to forget themſelves, to reflect a little, without partiality, upon their own real importance; and, if they have common ſenſe, they may, perhaps, get the better of that falſe pride, and ill-grounded vanity, which induce them to fancy they are upon a footing with an audience, and think it beneath them to make conceſſions to the ſpectators in an united capacity. Though we have been greatly to blame in paying the attendants of the ſtage ſo beneficially, as to make them ape much ſuperior ſtations; yet a Britiſh audience has never yet been ſo ſupine and irreſolute, as to let any performer, however eminent, inſult them with impunity: We have always brought an offender of this caſt to a juſt ſenſe of his duty, before we permitted him to re-appear.

What-

Whatever notions modern performers may have imbibed, by inflated applauſe and profuſe recompence, actors are neither more or leſs than the ſervants of the public. 'Tis the public that gives them countenance; 'tis the public that ſupports the theatre; 'tis the public that pays them their wages; and whenever they are diſobedient, refractory or inſolent, 'tis the public that muſt correct them. From Mr. ----- down to poor -----, who has never yet open'd his lips, and perhaps never may, they are all upon the ſame terms.

The conſtitution of England is ſo framed, and the people have ſo great a ſhare in the government of the ſtate, that characters of much ſuperior rank than comedians, are obliged to ſubmit their conduct to the examination of the public. We are naturally a jealous people, bigotted to cuſtoms, and tenacious of our prerogatives; 'tis owing to this diſpoſition, that we have ſo long preſerved our conſtitutional liberties in church and ſtate; and the ſame authority that has been ſo happily exerted in ſuch a ſuperior manner, will, doubtleſs, have the ſame fortunate effects, proportionably, when exerciſed in an inferior cauſe.

The

The ſpeakers in the following dialogue, are ſo well known to the town, that they require but little introduction; their characters will readily point them out, without farther comment or illuſtration. They may, perhaps, think I have taken too great a liberty, to make ſuch reſpectable perſonages appear in print without their permiſſion: If I were to make any apology, it would, however, be to the public, for attracting their attention upon ſuch trifling matters. As my intent may be eaſily ſeen through, and I have endeavour'd to convey ſome ſeaſonable truths, in as diverting a manner as I was able, I ſhall reſt the deciſion of of the merit of this little performance upon the opinion of the unbiaſs'd and impartial, in deſiring their forgiveneſs for the errors and over-ſights of a haſty production.

A

DIALOGUE

IN THE

Green-Room, &c.

Man. WHAT! has this printed paper had all this Effect; or is it the the attack of all my Enemies put together?

Caſh. Sir, imagine 'tis nothing more than your old Adverſaries, who have laid hold of this opportunity to diſtreſs you.

Sir *Cha. Eaſy.* My worthy Sir, believe me, it will be all over as ſoon as they've play'd Roaſt Beef and God ſave the King.---If you recollect, we have ſeen a hundred of theſe diſturbances all end in the Black Joke.

Petulant. Pſhaw! Pſhaw! Nothing but a parcel of head-ſtrong Templars, joined with a few journeymen Mercers and Hackney-Attorneys Clerks---They only want to make a noiſe, and for God's ſake e'en let 'em make it.

Man. But if they ſhould inſiſt upon their point---No half price for reviv'd plays---what an immenſe loſer I ſhall be, conſidering what bad houſes we have had as yet, and how plentifully orders have been diſperſed to make a tolerable ſhew in the boxes; beſides, what a ſum have we laid out in improvements---aye, I ſay what an immenſe ſum have we laid out in improvements---and now that coals are five and fifty ſhillings a chaldron; and they burn at leaſt a buſhel a night in the muſic-room, as they pretend, to keep

keep their inſtruments in order.---What a loſer I ſhall be if this point ſhould be inſiſted on.

Lord *Fop.* Poſ. Sir, it is all a farce---begin no play till they are quiet; and them that are noiſy and turbulent, let the conſtable of the houſe take them out.

Beaumont. Let me ſpeak to them. I'll tell them, if they don't chuſe to pay full price, what do they come for;---nobody compels them;---and they may have their money returned now before the curtain is drawn up.

Man. No, no, *Beaumont*, that will enrage them the more.---How ſtrong is our party in the pit to-night, in caſe they ſhould come to extremities?

Caſh. Why, Sir, I've ſign'd but five and twenty orders for the pit to-night.

Man. Do you think there are many of them ſtaunch men?

Caſh. No; I think there are a good many new faces amongſt them.

Man. And what other orders are then diſperſed in other parts of the houſe?

Caſh. I believe there may be about twenty for the gallery, and fifty for the boxes.

Man. One wou'd think if they had been choſen men, they wou'd have been ſufficient to have defended our cauſe,

Caſh. Yes, Sir, but the greateſt part of theſe laſt are women and children.

Man. Children! Have not I given commands over and over, that no orders ſhould be diſtributed but to proper perſons, either in appearance, or fit to do us ſome ſervice.

Caſh. Yes, Sir; but you know orders paſs thro' ſo many hands before they come at immediate poſſeſſion, that it is very hard to de-

determine at their firſt diſtributing, who may be admitted by them.

Man. I tell you once for all, no women or children ſhall be admitted with orders ſuch nights as theſe.

Lord *Fop.* Pox on the animals—now they have had their Roaſt Beef, with Britons ſtrike home, they've deſired the Ladies to walk out, that they may not be frighten'd—had not you better do ſomething effectually before this comes to too great a head; or it may turn out very ſerious, and prove a ſequel to the Affair of the French dancers.

Man. Aye; you call to my mind that fatal affair---I then fully reſolved to retire from the ſtage, and have no further concern with it; but I was over perſuaded by my friends; ---and---to think a man has not a right to regulate his own houſe, and make what rules he pleaſes.---Is this law!---Is this equity!

Caſh.

Caſh. No, Sir; I think it is as much a robbery to deſtroy your goods and furniture, without making you ample amends for them, as it wou'd be to ſtop a man with a piſtol upon the highway; and it is alſo as great a fraud to hurt you in your property, by preventing your exerciſing your lawful calling.

Man. Suppoſe we ſend on *Chamont* to make a very handſome ſpeech, and know what's their pleaſure.

Cham. They call for you, Sir, and inſiſt upon your appearing to anſwer the pit certain queſtions which they have to propoſe to you.

Man. Oh, ſay I'm not in the houſe, or any where to be found.

Cham. That we ſaid half an hour ago; but they ſay they'll come upon the ſtage to ſearch for you, and make you appear whether you will or no.

Man.

Man. The devil they will!---Then it's time for me to decamp.

Brazen. Be not afraid; you have ſome friends in the pit yet, who will do their utmoſt to prevent their coming into the Green-Room.---There is ----, -----, and -----.

Caſh. I remember upon ſomewhat a ſimilar occaſion, when I was concern'd with Mr. *Sh----n* in Dublin, the rage of the pit was ſo ſtrong, that tho' I came on myſelf---aye---tho' I made a ſpeech for half an hour long myſelf (which I deliver'd in a truly *Ciceronian* manner) aye, tho' I muſt have convinced a ſtone it was in the wrong---they never minded me, but continued the riot for ſeveral ſucceſſive nights.

Coadjutor. I'm juſt come from the other houſe, brother *Man.* and there is ſome diſorder there, upon the ſame occaſion.---Let's ſend an embaſſy to *B*----- to know what he intends to do, and propoſe to him oppoſing force to force, if they ſtill perſevere.

Man.

Man. By all means---ſend immediately---and we'll wait the event.

Coadj. But be ſure the meſſenger be enjoin'd to ſecrecy.

Man. Leave that to me.

(*An embaſſy is appointed and ſent*)

Coadj. Now, brother manager, let's conſider what's the propereſt ſtep to take, if theſe turbulent ſpirits will not be appeaſed.

Man. Suppoſe we diſmiſs the houſe;---but then again, there are ſo many orders, won't a great deal of money be given for paper?

Coadj. We muſt run the riſk of that for once.---But pray, what's this paper handed about?

Man. Have not you ſeen it---Here it is?

Coadj.

Coadj. Is this it? (*reads.*) So, ſo. They want to have *Shakeſpear*'s revived pieces with alterations, at half-price. What *Goths* and *Vandals*? - - - - Why, if it were only the prologue and epilogue, written by ſuch a maſterly hand, they deſerve full prices. I ſuppoſe they would not grudge giving full price to ſee *Harlequin Sorcerer*, *Orpheus* and *Eurydice*. - - But this is modern taſte, - - - modern judgment, - - - - modern criticiſm. O what a barbarous age! to give no encouragement to works of ſuch exalted genius's, as the great, the immortal *Shakeſpear*; and at the ſame time to pay adoration at the ſhrine of Harlequin: Who would have any thing to do with ſuch ſavages!

Man. They ſeem to lay a great ſtreſs upon the advance of the price from four to five ſhillings for the Boxes, and ſo on, from the times of Booth and Wilks, without ever conſidering the increaſe of money ſince then, and of the value and price of every thing.

Coadj. And then, to talk of the ſuperiority of the actors of thoſetimes. What is even

 Booth,

Booth, or Wilks, or all of them put together, compared to Roſcius, the modern *Roſcius!*

Man. O - - - you compliment, Sir, -- pray, good Sir, - - -

Coadj. Not at all, the world, the impartial world muſt allow your amazing ſuperiority over all your predeceſſors and cotemporaries. - - - Who, beſides yourſelf, could ever gain the amazing height of Comedy and Tragedy? - - - Who, before you, ever excelled in Lear and Abel Drugger? --- Who, before you, ever attempted Fribble and Richard 3. with equal ſucceſs, with equal applauſe?

Man. Sir, you are too kind; --- I beg ---

Coadj. Not at all. - - - I appeal to every one in the Green-room, if what I have ſaid, is not devoid of all flattery, and nothing but the genuine truth?

Omnes. Nothing but truth. - - - nothing elſe.

Lord

Lord Fop. Your very enemies are obliged to allow you that incomparable perfection; and thoſe who detract only envy you; for as Pope ſays,

Envy does merit as it's ſhade purſue,
And, like a ſhadow, proves the ſubſtance true.

Brazen. Vox populi, vox Dei, the voice of the people is the voice of God; and your fame is ſo univerſally ſpread, that it is not the ſneers of any critics, or diſappointed poets that can hurt your fame, which has long been tranſported far and near.

Petulant. Like gold from the crucible, your reputation riſers purer, aſſayed by criticiſm.

Man. No more, I beg, gentlemen. — Let's attend to buſineſs.

Coadj. The meſſenger is come back, and brings word, "That Mr. *B* - - - would willingly oblige you in any thing in his power; but that having already made a con-

" ceſſion to the audience, in ſubmiting the " time of full price to the determination of " the public, he could not poſſibly think of " attempting to force down any ſuch innova- " tions upon them. "

Man. What ſhall we do? --- What's that noiſe? ---

Chamb. The Ladies are all gone out, --- they've begun to break down the benches. --

Man. Why don't you you go on, and ſpeak the Prologue; I ſhall have my houſe deſtroyed. --- After all my improvement, this ſtar --- after all the expence I've been at, to give it that beautiful viſta. --- Go, and ſpeak the Prologue this inſtant. ----- Stop their mouth, --- Say any thing, --- promiſe any thing, --- it don't come from me.

Cham. I've attempted it ſix different times, and have been pelted off every time. -- They inſiſt upon ſeeing you; or, they ſwear they'll deſtroy every thing in the houſe.

Man. Good God, --- what's that they're breaking?

Brazen. The ſconces and chandeliers. ---

Man. Oh, thoſe beautiful chandeliers that I gave ten guineas a-piece to Batts!

Coadj. What muſt be done? We ſhall be ruined, if we let them go on ſo; ---- We muſt ſend for F - - - g, to read the Riot-Act, nothing elſe will do. ---

Man. Let's try gentle methods firſt; --- as the other houſe has ſubmitted, it will have the appearance of tyranny in us, to attempt ſupporting this point by the aſſiſtance of the civil power.

Coadj. If the managers of the other houſe have a mind to give away all their property, is that an example for us to follow? Beſides, they can better afford to make this condeſcenſion than we can. --- They've had great houſes all the winter, when we had few enough to pay expences. --- Beſides, if we make

make this conceſſion, they will next week be for making ſome other regulation, and I can't tell where this uſurped authority, of diſpenſing of other people's property may end.

Man. It's very true; -- it's very hard upon us, conſidering the great expence we are at, and the continual and unwearied attention neceſſary to diverting and inſtructing the town in a rational manner.

Coadj. Who are the principal leaders in this affair? We'll make an example of them.

Brazen. There's Fitzgig amongſt the foremoſt. - - -

Coad. That's he that uſed to abuſe us ſo in the Craftſman. - - -What, is not his malice ſated yet? I thought he had been quiet by this time, ſeeing the little attention that was paid to all his railing and invective.

Man. The embers of his malice have only lain dormant, waiting for nothing but for the firſt

firſt breath of popular diſquiet to ſet them in a flame. He attributed to me the poem which ridiculed him, tho' I was quite unacquainted with the author, and I ſuppoſe he conſiders this as indirect revenge.

Coadj. Might it not be prudent to diſabuſe *Fitzgig* in this reſpect, and by that means ſoften his reſentment?

Man. Oh no!---he is ſo obſtinate a man, that ſuch a ſubmiſſion wou'd only render him the more inſupportable.

Coadj. Would a proſecution have any Effect?

Man. I might hurt him as an individual, but it wou'd hurt us more in the eye of the public.

Hibernian. 'Pon my ſhoul, they'll pull down the houſe and ſet the ſtreet a fire, if you don't go on to appaiſe them.

Man.

Man. 'Tis impoſſible I can go on with any face;---beſides it wou'd be very dangerous for me, after I have exaſperated them ſo much by refuſing it.

Lord *Fop.* Demme, they may do as they pleaſe; I'll read none of their d---n'd papers about *Booth* and *Wilks*, and all the actors that uſed to pleaſe my great grandfather,---if he were alive, he'd been an excellent judge of the matter.

Coadj. I'll go on and make a ſpeech.--deſire them to ſuſpend their judgment till we have conſidered of it; at the ſame time remind them of the great expence we've been at in decorating, beautifying and rendering the houſe more commodious; how much we are indebted to you for the many improvements the ſtage has received ſince it has been under your government; how you have reform'd the licentiouſneſs, and improv'd the good ſenſe and morality of it, by aboliſhing all indecent plays, particularly the London Cuckolds on my lord-mayor's day, tho' it was ſure to bring you a houſe; and how tenaciouſly you have adhered to your promiſe in your intro-

introductory prologues upon becoming manager, in cheriſhing the muſes, however ſequeſter'd, and purſuing nothing but the entertainment, inſtruction and amuſement of the town, in a rational manner; that therefore you merit ſome indulgence at their hands for paſt ſervices, and to induce you to continue obliging the town with your performances, at the riſque of your health, eaſe and tranquility; that they'll never know your loſs till they ſuſtain it; and that if they perſevere in their reſolution, this will be the laſt winter of your appearing upon the ſtage.

Man, I believe you'd better not threaten them too much at this time; the ſoothing manner wou'd be the moſt conducive to appeaſe them juſt now: And then again, if I ſhou'd not be able to purſue my reſolution of quitting the ſtage this year (for you know our ſweets are very enticing) I ſhall make but a fooliſh figure next year, when I break my promiſe.---I ſhall be obliged, like *M - - - - n* and *W - - - - - d*, to write apologetical prologues for my quitting the ſtage, or, in other words, uſing the public ill, and re-appearing (that is, ſolliciting their indulgence after ſuch treatment)

Lord *Fop.* Split me, if the town won't run mad, if you were to quit the ſtage.---If you were to retire but one ſeaſon, you might raiſe the boxes to half a guinea, and the whole houſe to oratorio price; and the town wou'd be fully contented with your indulging them with your performances.

Man. Think you ſo!----the expedient were almoſt worth the trying.---Let me ſee---there's thirty pounds a week as actor, and three benefits in the choiceſt part of the ſeaſon. ---Six and thirty weeks make a thouſand and eighty pounds, and three benefits ſix hundred more, that's ſixteen hundred and eighty pounds;---that's too much to loſe, tho' juſt by way of experiment:---It's true, I ſhou'd ſtill ſhare as manager---have my benefits for alter'd and revived pieces, with copy money, and ſo forth;---but ſixteen hundred and eighty pounds are too much to loſe for a dead certainty, without being ſure of bringing my ſcheme to bear.

Coadj. Why, you know you'd ſhare your dividend, if this money went among our profits, ſo that you wou'd not loſe it all.

Man.

Man. That's true; but I'll think of it another time :---How are they now?

Brazen. Worſe than ever: They're quite enraged at *Beaumont* and *Hibernian*; they ſwear, they ſhall both down upon their knees before ever they appear again.---Demme, but I'd face it out if I were them :---They've done nothing but what's right.

Lord *Fop.* Rat me, but I believe they'll have us all upon our marrowbones before they've done. I don't admire this method of going on :---I'll fix upon one or two, and give them a baſtinado the firſt time I meet with them :---Is this the way to treat gentlememen? Gad's curſe if we were ſtrollers at Bartholomew fair, they cou'd but behave in this manner.

Falſtaff. If *Q---n* were here, he'd ſatisfy them in a minute; he wou'd divert them with a ſtory, and tell them to k--ſs his A--ſe all round.---What a loſs have we ſuſtain'd by his going off the ſtage.

Brazen. It's well for you he did, or your Falſtaff wou'd never have been endured.

Falſtaff. And now *W - - - - d* is return'd from *Ireland*, I believe you won't meet with that applauſe you did in his abſence.

Brazen. I borrow no merit from any other---I never imitated any performer in my life---Whatever I do, is all of my own ſtriking out.

Falſtaff. Original enough! and I believe will remain without any imitators.

Brazen. I'll back my parts againſt yours ten to one, and leave them to Mr. *G - - - k.*

Falſtaff. You may back your impudence againſt me and the whole Company, and leave it to all the world.

Brazen. By G--d, Sir, if you come to this, I ſhall make ſhort work of it. *(whiſpers* Falſtaff)

Man

Man. What's the matter! don't let's have an uproar here, for G--d's ſake; don't let's quarrel amongſt ourſelves at this critical time, when we ſhou'd be join'd in the ſtricteſt amity, and conſulting, one and all, how to parry this blow.

Brazen. Nothing at all, Sir,—there's nothing the matter.

Falſtaff. No; only Mr. *Brazen* want's to rehearſe the part of *Bobadil* to-morrow morning, that's all---ha! ha!

Brazen. I think you're performing the part of *Falſtaff* to-night by that declaration.

Falſtaff. Well, we ſhall ſee to-morrow who appears moſt in character, you or me.

Man. Look ye, gentlemen, if you don't immediately reconcile this difference, and think no more of it, I'll ſtrike you off my liſt, and you ſhall never perform again with me.

Brazen. Did I begin?

Falſtaff.

Falſtaff. Can you ſay I did?

Man. It matters not who began; you both ſhall end it this minute, if you've a mind to have me for your friend.

(*After ſome humming and hawing, the diſtinctneſs of which ſounds could not be juſtly aſcertain'd, they ſhook hands, and ſoon after walk'd out different ways.*)

Cham. Well, I'm in hopes they'll diſperſe ſoon; they want their money back again;--- it wou'd be the judgment to return it them now they're in the humour to take it.

Coadj. Oh, by all means, let them have their money again, and much good may do them with it.

Man. But tell the receivers to be careful not to give money to thoſe who came in with with orders.

Coadj. I'll tell them to be as careful as poſſible; but we muſt take our chance upon this occaſion.

Man.

Man. It's the devil to give orders and pay people to !---I ſhall be finely out of pocket by this night's work: I'd better have taken half price a great deal.

Cham. Who cou'd have thought ſuch an inſignificant paper as this cou'd have had ſo great an effect, when ſo much has been written againſt you without having the leaſt operation.

Man. That's very true; but real misfortunes always come unexpected.

Lord *Fop.* The houſe is clearing as faſt as it can; it will ſoon be empty.

Man. I long to know what damage they have done.

Lord *Fop.* Do you play then to-morrow, Sir?

Man. Undoubtedly: Is it not enough to loſe one night, with all this damage we have ſuſtain'd, without loſing another:---No, no, we'll play to-morrow, if poſſible.

Coadj.

Coadj. Well, thank G--d, the houſe is entirely clear'd now, and the doors all faſt.

Man. Come then, let's away, and examine what reparations muſt be made: We muſt have additional hands, and they muſt work all night, for we muſt loſe no time. We had better take half price, than ſhut up our doors---Come, come along.

(The group quit the Green-Room, with their maſter, to examine the depredations of the enemy, and not returning into it any more to-night, the dialogue ceaſes here for the preſent.)

CON-

CONTINUATION

OF THE

DIALOGUE

IN THE

Green-Room, &c.

NIGHT the SECOND.

Man. WHAT's o'clock? Paſt five. --- Is every thing done?

Lord Fop. Yes, Sir. The ſeats are all replaced.

Man. That's well. --- But --- what do people ſay? -- Are we to expect another riot to night?

Brazen. I'm afraid ſo; for I heard to-day at George's, that no ſoul ſhould open his mouth, till you came upon the ſtage, and anſwered the queſtions they propoſed to you.

Man. We had better have deferred this play, and done one that I did not appear in.

Brazen. 'Twould have been all the ſame, Sir; they would not let it go on. - - - You muſt ſpeak to the ghoſt, and I dare ſay you'll ſoon be able to lay it in the pit, if not in the Red-ſea.

Man. Pray, was that a ſtudied conceit, or extempore?

Braz. Extempore! 'pon honour

Man. Why then, I give you credit for it. But to the point: - - - Muſt I at laſt give up this great object, - - - - No full price but for new pantomimes; - - and they're ſuch damned expenſive things, that a man gets nothing by them! - - Suppoſe I reaſon the caſe with them, and, with my uſual addreſs, ſoften

ſoften them into compliance. -- Suppoſe I tell them, -- They ſhall have it their own way juſt as they pleaſe; but then repreſent to them the expence of a new, or a revived piece, dreſſes, decorations, ſcenery; and then again the author's encouragement being ſo much leſſened, the ſlur it will caſt upon the taſte and erudition of the polite world, who ſhou'd patronize, and not depreſs letters, already too much neglected every where but here, the ſeat of the Muſes!

Brazen. Charming! Egad, delightful! You've hit it off to a tittle: There's no withſtanding thoſe arguments: They will be ſhamed into compliance.

Lord *Fop.* Amazing! Aſtoniſhing and wonderful, by Jupiter! Why, Sir, you're the ſoul of invention, the body of argument, and the ſpirit of reaſoning.

Man. I'd ſome thoughts of throwing it into the form of an occaſional prologue, but I had not time, and ſo muſt ſpeak it in humble proſe.

Brazen. It's a thouſand pities! There's a fine field for a prologue, or even a poetical interlude, if Melpomene and Thalia had been introduced in a dialogue, making their reſpective complaints of the ill treatment they now meet with from the public; and a character repreſenting the Town, to whom they referr'd the juſtice of their cauſe. - - - - -

Man. I ſee what you'd be at; and, perhaps, ſome time or other the hint mayn't be thrown away.---Is that ſix o'clock that ſtrikes? ---Why don't they get ready for the prologue. They begin to be noiſy already;---wou'd this night were over.----Are all the characters dreſs'd?---Don't let's make the audience wait, to put them in a worſe humour.

Petulant. They call on you, Sir, they won't hear any prologue, or let the curtain be drawn up till they ſee you.

Man. The devil!---Now for reſolution--- Impudence for once aſſiſt me, I never before implor'd your aid!

Coadj.

Coadj. For G--d's ſake go on---they'll begin to tear up the benches again if you don't appear.

Man. I'm going---where's my handkerchief?---hum--hum---How ſhall I begin?---"Ladies and Gentlemen"---no; that won't do---"With the greateſt ſubmiſſion, I intreat you to give me a candid and impartial hearing"---that's too fulſome.---I have it---*(goes on)*

Coadj. I'm glad he's gone on.---I was afraid he wou'd not have had the heart.

Petulant. Egad! it's a hard taſk he has got to go thro'.---He muſt firſt make an apology for not ſubmitting laſt night---he muſt then promiſe them all they aſk---give up his profits for nothing at all but to pleaſe the caprice of a few idle young fellows, that call themſelves the Town, and pretend to regulate the management of the theatres, becauſe they have no other employment.

Coadj. Aye, I think a man's property ſhou'd be as well ſecured in a theatre, as in the

the funds, or a landed eſtate; or elſe what becomes of all property! what becomes of all legal right, all equity!---A parcel of head-ſtrong fellows ſhall, for their amuſement, come here to preſcribe rules how and how I ſhall lett my eſtate; and becauſe I don't immediately ſubmit to their terms, they ſhall deſtroy my goods and chattels with impunity; becauſe, forſooth, I don't chuſe to proſecute. If a fellow picks my pocket of a handkerchief, I may tranſport him; if a rogue takes a ſhilling from me upon the highway, I may hang him; but here, if I am injured to the amount of threeſcore, or a hundred pounds, there's no relief, I muſt ſit quietly down with the loſs;---not only that, but I muſt fawn and court theſe very perturbators of the peace not to do ſo again; and, perhaps, muſt be obliged to comply with the terms they ſhall chuſe to propoſe, before they will agree to it.

Brazen. Monſtrous! terrible! ſhocking! this can be neither law nor equity.

Coadj. Well, what have you done?---Are they quiet---have you ſilenced 'em?

Man.

Man. I don't know what I've done---I don't know what I've ſaid.

Coadj. I hope you have not agreed to their terms.

Man. What cou'd I do? They wou'd not hear a word till I had anſwer'd their queſtions; and I don't know what might have been the conſequence, if I had held out any longer.---I ſhou'd at leaſt have been brought upon my knees, if not pelted.

Coadj. So then, you've promiſed them all they deſired!---I don't wonder they triumph; ---it is not ſurpriſing they ſhou'd be ſatisfied.

Man. In my fright, to be ſure, I did ſay *Yes*, and agreed to what they propoſed; but I don't think I'm bound by that---Is there no way to get off?

Coadj. There is but one.

Man. What's that?

Coadj.

Coadj. Why, *Caſhier* is a good hand at drawing up an account of a diſturbance; you know he always uſed to do it for *S - - - n* in *Ireland*; we muſt get him to repreſent the thing in the moſt favourable manner in the papers; and inſinuate that your acquieſcence being forced, and contrary to your will, you look upon yourſelf at liberty to do as you pleaſe yet.

Man. But won't that be making me out a very fooliſh, or a very knaviſh fellow?

Coadj. Not at all. Leave it to me, I'll give him the hint what to ſay.---There's a method of turning things---ſuch as *you reply'd with ſome warmth---you anſwer'd with ſome---ſome*---Aye, leave the thing to *Caſhier* and me.

Man. Well----do but bring me off handſomely----This affair has quite diſconcerted me; I don't know a word of my part; ---but I muſt go on.

FINIS.